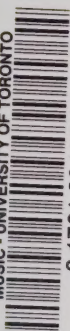


MUSIC - UNIVERSITY OF TORONTO



3 1761 03417 9192

M

1012

S5

op.129

S6

*ВТОРОЙ
КОНЦЕРТ
ДЛЯ СКРИПКИ
С ОРКЕСТРОМ*

ПАРТИТУРА

Д. ШОСТАКОВИЧ
D. SHOSTAKOVICH

*SECOND
CONCERTO
FOR VIOLIN
AND ORCHESTRA*

SCORE



Digitized by the Internet Archive
in 2026 with funding from
University of Toronto

<https://archive.org/details/31761034179192>

Д. ШОСТАКОВИЧ

D. SHOSTAKOVICH

Op. 129

ВТОРОЙ КОНЦЕРТ SECOND CONCERTO

ДЛЯ СКРИПКИ С ОРКЕСТРОМ
FOR VIOLIN AND ORCHESTRA

ПАРТИТУРА
SCORE

СОВЕТСКИЙ КОМПОЗИТОР
SOVIET COMPOSER
Москва 1970 Moscow

ESECUTORI

Piccolo
Flauto
2 Oboi
2 Clarinetti (A, B)
2 Fagotti
Contrafagotto

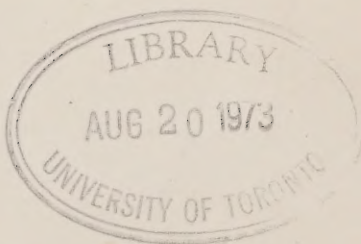
4 Corni (F)

Timpani
Tom-tom

Violino solo

Violini I (16)
Violini II (14)
Viole (12)
Violoncelli (12)
Contrabassi (10) *

* включая пятиструнные
including five-stringed



M
1012
S5
op. 129
S6

Давиду Федоровичу Ойстраху
To David Oistrakh

ВТОРОЙ КОНЦЕРТ

для скрипки с оркестром

SECOND CONCERTO

for Violin and Orchestra

Д. ШОСТАКОВИЧ
D. SHOSTAKOVICH
Op. 129

I

Moderato $\text{♩} = 84$ *sempre*

Piccolo

Flauto

2 Oboi

2 Clarinetti (A)

2 Fagotti

Contrafagotto

4 Corni (F)

Timpani

Tom-tom

Violino solo

Moderato $\text{♩} = 84$ *sempre*

Violini I

Violini II

Viole

Violoncelli

Contrabassi

mp espr.

p

pespr.

p

Cl. *I*
p

V-no solo

Archi
pizz.
p

Cl. *I* **1**

V-no solo

Archi
arco
p

Detailed description: This is a page of a musical score, page 4. It features three main parts: Clarinet (Cl.), Violoncello solo (V-no solo), and a string section (Archi). The Clarinet part begins with a first finger (I) trill on a G4 note, marked piano (p). The Violoncello solo part has a melodic line with various intervals and accidentals. The string section (Archi) is divided into five staves. The first two staves (Violins I and II) are initially silent, then enter with a pizzicato (pizz.) pattern marked piano (p). The lower three staves (Viola, Violoncello, and Double Bass) play a continuous eighth-note accompaniment. A double bar line with repeat dots appears before the second system. In the second system, the Clarinet part has a first finger (I) trill on a G4 note, with a first ending bracket (1) over the final measure. The Violoncello solo continues its melodic line. The string section (Archi) now plays arco (arco) with a melodic line in the upper staves, marked piano (p), while the lower staves continue their eighth-note accompaniment.

Cl.

Ob. 3 a2 *mp espr.* ten.

Cl. a2 *mp espr.* ten.

Fag. a2 *mp espr.* ten.

Cor. *p espr.* ten.

V-no solo *dim.* *p* *mf espr.* *ten.* *V*

Archi 3 *pizz.* *mp*

Ob.

Cl.

Fag.

ten.

Cor.

V-no solo

Archi

arco

espr.

arco

espr.

arco

espr.

arco

espr.

arco

espr.

arco

espr.

Ob. 4

Cl.

Fag.

Cor.

V-no solo

Archi 4

Ob.
Cl.
Fag.

Three musical staves for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). Each staff contains a whole rest in every measure of the four-measure system.

Cor.

Two musical staves for Cor Anglais (Cor.). Both staves contain whole rests in every measure of the four-measure system.

V-no
solo

A single musical staff for Violoncello solo (V-no solo). It contains a melodic line with eighth and sixteenth notes, including some triplets, across the four-measure system.

Archi

Four musical staves for the string section (Archi), consisting of two violins and two violas. The staves show a coordinated melodic and harmonic passage with various note values and slurs.

Ob.

Cl.

Fag.

Cor.

V-no solo

Archi

5

a2

f

cresc.

f

pizz.

f

cresc.

cresc.

cresc.

pizz.

f

pizz.

f

pizz.

f

div.

Ob.

Cl.

Fag.

Cor.

V-no solo

Archi

a2

espr.

espr.

espr.

unis.

This musical score page, numbered 11, contains staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Violoncello and Solo Violin (V-no solo), and a section for the String Ensemble (Archi). The woodwinds and Cor parts feature melodic lines with accents and dynamic markings like 'a2' and 'espr.'. The solo violin part is highly technical, with rapid sixteenth-note passages and a 'V' marking. The string section provides harmonic support with sustained notes and a unison section marked 'unis.'.

Ob.

Cl. *a2*

Fag.

Cor. *a2*

V-no solo

Archi

6

[illegible]

Cor.

I ten.
mf espr.

III ten.
mf espr.

V-no solo

Archi

pizz.
f

pizz.
f

pizz.
f

pizz.
f

pizz.
f

V-no solo

Archi

8-----

The musical score is arranged in systems. The first system includes two staves for Cor (Cornets), one for V-no solo (Violoncello solo), and four staves for Archi (Archi). The second system continues the V-no solo and Archi parts. The third system shows the V-no solo and Archi parts with a repeat sign at the beginning. The fourth system continues the V-no solo and Archi parts. The score includes various musical notations such as staves, notes, rests, and dynamic markings like 'mf espr.' and 'pizz. f'. There are also performance instructions like 'I ten.' and 'III ten.' for the Cor parts.

V-no solo

Archi

=

V-no solo

Archi

arco
mf espr.

arco
mf espr.

espr.

mp

mp

V-no solo

dim. *mf* dim.

Archi

p

10 Più mosso $\text{♩} = 168$

ritenuto

Picc.

Fl.

Ob.

p

V-no solo

ten.

p

(pizz.)

Archi

p

(pizz.)

p

(pizz.)

p

(pizz.)

p

(pizz.)

p

(pizz.)

p

(pizz.)

p

Picc. Fl. Ob. V-no solo Archi

11

Picc. *p*

Cor. I *p*

V-no solo *p*

Archi

The musical score is arranged in two systems. The first system contains staves for Piccolo, Flute, Oboe, Violino solo, and a group of string staves (Archi). The second system contains staves for Piccolo, Cor Anglais (I), Violino solo, and another group of string staves. Measure 11 is marked with a box containing the number 11. Dynamics include *p* (piano) and *I* (first). The Piccolo part has a melodic line with slurs and accents. The Violino solo part has a melodic line with slurs and accents. The string parts are mostly rests with some harmonic support.

C 896 K

13

I

Cl.

p

Cor.

I

III

*p*V-no
solo*p*

ten.

14

Ob.

I

Cl.

Cor.

III

I solo

*p*V-no
solo

Cor.

I

V-no
solo

Archi

15

Cor. *I*

V-no solo *ten.*
p

Archl

Cor. *I*

V-no solo

Archl

16

Cor. *I* *I. II.*
mp

V-no solo *pizz.*
f

Archl *p*

C 896 K *p*

Cor. I, II

V-no solo

Archl

Picc. 17 *p*

Cor. III *p* arco

V-no solo *p*

Archl

Picc.

Cor.

V-no solo

The musical score is arranged in systems. The first system includes Cor. I, II, V-no solo, and Archl. The second system includes Picc. (starting at measure 17), Cor. III, V-no solo, and Archl. The third system includes Picc., Cor., and V-no solo. The fourth system includes Picc., Cor., and V-no solo. The score features various musical notations including notes, rests, and dynamic markings like 'p' and 'arco'.

18

Picc.

Cor.

V-no solo

Archi

V-no solo

Archi

19 Allegretto 176

Cl.

Fag.

C-fag

V-no solo

Archi

C 896 K

[illegible]

21

a2

a2

Ob.

Fag.

C-fag.

Cor.

V-no solo

Ob.

Cl.

Fag.

C-fag.

Cor.

V-no solo

Ob.

Cl.

Fag.

C-fag.

Cor.

Tom-tom

V-no solo

Ob. 22 a2
f espr.

Cl. *a2*
f espr.

Fag. *a2*
f espr.

C-fag.

Cor. *f espr.*

Tom-tom

V-no solo *ff*

22 pizz. *f*

Archi *pizz. f*

Ob. *a2* *ten.*

Cl. *a2* *ten.*

Fag. *a2* *ten.*

C-fag.

Cor.

Tom-tom

V-no solo

Archi

This musical score page, numbered 26, contains staves for the following instruments: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Tom-tom, Violoncello solo (V-no solo), and a string section (Archi). The woodwinds (Ob., Cl., Fag.) and the solo V-no play a melodic line with a first ending marked 'a2' and a 'ten.' (tension) instruction. The Cor Anglais and Tom-tom are mostly silent, with the Cor playing a sustained note in the final measure. The V-no solo part features a complex, fast-moving melodic line. The string section (Archi) provides harmonic support with a steady rhythm in the upper voices and a more active line in the lower voices.

Ob. *a2* 23

Cl. *a2*

Fag. *a2*

C-fag.

Cor.

Tom-tom

V-no solo *ff espr.*

Archl 23

Ob. *a2*

Cl. *a2*

Fag. *a2*

C-fag.

Cor.

Tom-tom

V-no solo

Archi

C 896 K

Ob. 24

Cl.

Fag.

C-fag.

Cor.

Tom-tom

V-no solo

24

Archi

The musical score is arranged in a system with multiple staves. The top section includes woodwinds (Ob., Cl., Fag., C-fag.) and Cor Anglais. The middle section includes Tom-tom and V-no solo. The bottom section includes the string ensemble (Archi). The score is divided into two systems by a double bar line. The first system contains measures 23 and 24, and the second system contains measures 25 and 26. The time signature changes from 3/4 to 4/4 between measures 24 and 25. The woodwind parts enter in measure 25 with a forte (ff) dynamic. The V-no solo part has a melodic line with accents. The Tom-tom part has a rhythmic pattern. The Strings part has a harmonic accompaniment.

Tom-tom

V-no
solo

Archi

V-no
solo

Archi

Tom-tom

V-no
solo

Archi

26

Ob.

Cl.

Cor.

V-no solo

Archi

Ob.

Cl.

Cor.

Tom-tom

V-no solo

Archi

ff

Tom-tom

V-no
solo

Archi

V-no
solo

Archi

Tom-tom

V-no
solo

Archi

28

Fag.

 Cor.

 Tom-tom

 V-no solo

 Archi

=

Fag.

 Cor.

 Tom-tom

 V-no solo

 Archi

Fag.

Cor.

Tom-tom

V-no solo

Archi

1

2

3

4

29

Fag.

Cor.

Tom-tom

V-no solo

Archi

arco

fespr. arco

fespr. arco

fespr. arco

Cor.

Tom-tom

V-no solo

Archi

Ob.

Cl.

Cor.

Tom-tom

V-no solo

Archi

3°

Ob.

Cl.

V-no solo

Archi

8

Ob.

Cl.

V-no solo

Archi

8

3 4

4 4

Ob.

Cl.

V-no solo

8

Archi

Ob.

Cl.

V-no solo

8

Archi

31

unis.

f

unis.

f

pizz.

f

pizz.

f

pizz.

f

Picc. *f*

Fl. *f*

Ob. *f* *a2*

Cl. *f* *a2*

Fag. *f* *a2*

Cor. *con sord. a2* *ff*

V-no solo *ff* (b)

Picc. *ff*

Fl. *ff*

Cor. *a2* *a2*

V-no solo

Archi *f*

Picc. *ff*
 Fl. *ff*
 Ob. *ff* a2
 Cl. *ff*
 Fag. *ff*
 Cor. *ff* *espr.* senza sord. a2
 Tom-tom
 V-no solo
 Archi *ff* *espr.* arco
ff *espr.* arco
ff *espr.* arco
ff *espr.* arco
ff *espr.* arco
ff *espr.* arco

The musical score is for page 39. It features the following parts: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Tom-tom, Violoncello solo (V-no solo), and Strings (Archi). The woodwinds and brass parts are mostly silent, with Piccolo and Flute playing a short melodic phrase in the first measure. The strings play a rhythmic pattern throughout. The percussion part (Tom-tom) is silent. The dynamic markings are *ff* (fortissimo) and *ff* *espr.* (sforzando). The string parts are marked *arco* (arco).

32

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tom-tom

V-no solo

Archi

Picc. *espr.*

Fl. *espr.*

Ob. *espr.*

Cl. *espr.*

Fag. *espr.*

Cor.

Tom-tom

V-no solo

Archi *espr.*

div.

espr.

This musical score page, numbered 41, contains staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Tom-tom, Violoncello solo, and a string section (Archi). The woodwinds and strings are marked with 'espr.' (espressivo). The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) play a melodic line with a slur and an accent (>) on the final note. The Cor Anglais plays a similar melodic line. The Tom-tom is silent. The Violoncello solo part has a melodic line with a slur and an accent (>) on the final note. The string section (Archi) consists of five staves, with the first four marked 'espr.' and the fifth marked 'div.' (divisi). The string parts are playing a rhythmic pattern of eighth notes.

Picc.

Fl.

Ob. ^{a2}

Cl. ^{a2}

Fag.

Cor. ^{a2}

Tom-tom

V-no solo

Archi

unis.

This musical score page, numbered 42, contains staves for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Tom-tom, Violoncello solo (V-no solo), and a string section (Archi). The woodwinds and brass parts (Picc., Fl., Ob., Cl., Fag., Cor.) are written in treble and bass clefs, often with 'a2' (second octave) markings. The string section (Archi) is written in four staves, with a 'unis.' (unison) marking in the lower staves. The percussion part (Tom-tom) is a single line. The Violoncello solo part (V-no solo) is in treble clef. The score is divided into three measures, with various musical notations including notes, rests, and dynamic markings.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tom-tom
 V-no solo
 Archi

The musical score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and the brass section (Coronet) play a melodic line in the first measure, which is a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the second measure, they play a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the third measure, they play a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the fourth measure, they play a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). The string section (Archi) plays a rhythmic pattern of eighth notes in the first measure, which is a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the second measure, they play a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the third measure, they play a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the fourth measure, they play a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). The Tom-tom plays a rhythmic pattern of eighth notes in the first measure, which is a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the second measure, it plays a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the third measure, it plays a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the fourth measure, it plays a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). The Violoncello solo (V-no solo) plays a rhythmic pattern of eighth notes in the first measure, which is a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the second measure, it plays a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the third measure, it plays a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.). In the fourth measure, it plays a half note G4 (Picc.), A4 (Fl.), Bb4 (Ob.), Ab4 (Cl.), and G4 (Fag.).

33

V-no solo

Archi

V-no solo

Archi

fespr.

34

V-no solo

Archi

mf

V-no solo

Archi

First system of music. The Violoncello (V-no) part is a solo line with a treble clef, playing a series of chords. The string section (Archi) consists of four staves (two violins and two violas) playing a rhythmic pattern of eighth and sixteenth notes with various accidentals.

V-no solo

Archi

Second system of music. The Violoncello (V-no) part is a solo line with a treble clef, playing a series of chords. The string section (Archi) consists of four staves (two violins and two violas) playing a rhythmic pattern of eighth and sixteenth notes with various accidentals.

V-no solo

Archi

Third system of music. The Violoncello (V-no) part is a solo line with a treble clef, playing a series of chords. The string section (Archi) consists of four staves (two violins and two violas) playing a rhythmic pattern of eighth and sixteenth notes with various accidentals.

Tom-tom

V-no solo

Archi

pizz.

f

pizz.

f

pizz.

f

pizz.

f

Tom-tom

mf

pizz.

arco

V-no solo

ff

Archi

ff

ritenuto

4/4

3/2

5/4

Moderato ♩ : 84

V-no
solo

Violino solo musical score, measures 31-36. The score is written on a single staff in treble clef. It begins with a 5/4 time signature, which changes to 4/4 at measure 32. The music features various dynamics including *dim.*, *p*, *cresc.*, *f*, and *pp*. There are several slurs and ties throughout the passage.

36 I solo

Cor.

V-no
solo

Coro and Archi musical score, measures 36-37. The Coro part is on a single staff in treble clef, starting at measure 36 with a *p* dynamic. The Archi part consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in various clefs. All strings are marked *con sord.* (con sordina) and *p*. The strings play sustained notes with long slurs.

I solo

Cor.

V-no solo

Archi

I ten.

Cor.

V-no solo

Archi

I

Cor.

V-no solo

Archi

The musical score is divided into three systems. Each system contains staves for Cori (Horn), V-no solo (Violino solo), and Archi (Strings). The first system is marked 'I solo' and the second 'I ten.'.

System 1: The Cori part has a melodic line with a fermata. The V-no solo part has a melodic line with a fermata. The Archi part has a melodic line with a fermata.

System 2: The Cori part has a melodic line with a fermata. The V-no solo part has a melodic line with a fermata. The Archi part has a melodic line with a fermata.

System 3: The Cori part has a melodic line with a fermata. The V-no solo part has a melodic line with a fermata. The Archi part has a melodic line with a fermata.

I

Cor.

V-no solo

Archi

37

Cor.

V-no solo

III

Cor.

V-no solo

Archi

ritenuto

[38] Più mosso $\text{♩} = 138$

Score for measures 38-41, marked *ritenuto* and *Più mosso* ($\text{♩} = 138$).

Measures 38-41:

- Fag.** (Bass): Rests in measures 38 and 39; enters in measure 40 with a half note G $\sharp$ (4th line), followed by eighth notes in measure 41.
- Cor.** (Treble): Rests in measures 38 and 39; enters in measure 40 with a half note G $\sharp$ (2nd line), marked *I solo* and *p*, followed by eighth notes in measure 41.
- Timp.** (Bass): Rests in measures 38 and 39; enters in measure 40 with a half note G $\sharp$ (3rd line), marked *p*, followed by eighth notes in measure 41.
- V-no solo** (Treble): Continuous sixteenth-note figure in measures 38 and 39; rests in measure 40; enters in measure 41 with a half note G $\sharp$ (2nd line), marked *p*, followed by eighth notes.
- Archi** (Violins, Violas, Cellos, Double Basses): All parts play a half note G $\sharp$ in measure 38, followed by a half note G $\sharp$ in measure 39, and then a half note G $\sharp$ in measure 40, with eighth notes in measure 41.

Measures 42-45:

- Fag.** (Bass): Rests in measures 42 and 43; enters in measure 44 with a half note G $\sharp$ (4th line), marked *I* and *p*, followed by eighth notes in measure 45.
- Cor.** (Treble): Rests in measures 42 and 43; enters in measure 44 with a half note G $\sharp$ (2nd line), marked *I* and *p*, followed by eighth notes in measure 45.
- Timp.** (Bass): Rests in measures 42 and 43; enters in measure 44 with a half note G $\sharp$ (3rd line), marked *p*, followed by eighth notes in measure 45.
- V-no solo** (Treble): Rests in measures 42 and 43; enters in measure 44 with a half note G $\sharp$ (2nd line), marked *p*, followed by eighth notes in measure 45.
- Archi** (Violins, Violas, Cellos, Double Basses): All parts play a half note G $\sharp$ in measure 42, followed by a half note G $\sharp$ in measure 43, and then a half note G $\sharp$ in measure 44, with eighth notes in measure 45.

39

Fl. *p*

Fag. *I*
P II
p tr
pp

Timp. *tr*

V-no solo *p*

40

Fl. *I*
pp
p

Fag. *tr*
morendo

Timp. *morendo*

V-no solo

Archi

Fag. *I*

Timp.

Archi

52

Fag. *I* *b*

V-no solo *con sord.* *p*

Archi *p*

Tom-tom *41* *p*

V-no solo

Archi

Cl. *I solo* *p_v*

V-no solo *p*

Archi *p*

C 896 K

The musical score is divided into three systems. The first system includes Fag. (B-flat), V-no solo (with 'con sord.' and 'p'), and Archi (Violins I, Violins II, Violas, Cellos, and Double Basses, all marked 'p'). The second system includes Tom-tom (marked '41' and 'p'), V-no solo, and Archi. The third system includes Cl. (marked 'I solo' and 'p_v'), V-no solo (marked 'p'), and Archi (marked 'p'). The score features various musical notations including notes, rests, and dynamic markings.

Cl. ^I 42 Cl.(A) muta in Cl.(B)

Tom-tom

V-no solo

Archi

pizz. *p*

Cor. ^{I. II}

Tom-tom

V-no solo

Archi

p

Cor.

V-no solo

Archi

arco

p

V-no solo

Archi

p

Cor.

V-no solo

Archi

I

pp

Cor.

V-no
solo

Archi

Tom-tom

V-no
solo

Archi

Tom-tom

V-no
solo

Archi

II

[48] Adagio ♩ = 76

senza sord.

Violino solo

Pespr.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

senza sord.

p

p

V-no
solo

Archi

V-no
solo

Archi

Fl. *mf espr.*

V-no solo *non espr.*

Archl

Fl.

V-no solo

Archl

Fl.

V-no solo

Archl

Fl.

Cl.(B)

Cor.

V-no solo

Archi

mf

I

p

espr.

Cl.(B)

Cor.

V-no solo

Archi

II

p cresc.

f

cresc.

cresc.

mf

mf

p sempre

p sempre

Cl. I *f* *dim.*

Cor. I *dim.* *p*

V-no solo *dim.*

Archi

Cl. *p* *mf*

Cor. *pp*

V-no solo *p*

Archi *pp*

Fag. *a2 rit.* **[53] a tempo**

C-fag. *pp*

Cor. *pp*

V-no solo *p*

Archi *pp*

V-no solo

Archi

54

V-no solo

Archi

==

V-no solo

Archi

This musical score page contains measures 54 and 55 of a symphony. The instruments and parts are as follows:

- Fag. (Bassoon):** Measures 54 and 55 are rests. In measure 55, it plays a half note G4 (first finger, natural) and a half note F4 (first finger, flat).
- C-fag. (Contrabassoon):** Measures 54 and 55 are rests. In measure 55, it plays a half note G3 (first finger, natural) and a half note F3 (first finger, flat).
- Cor (Cor Anglais):** Measures 54 and 55 are rests. In measure 55, it plays a half note G4 (first finger, natural).
- V-no solo (Violoncello solo):** Measures 54 and 55 are rests. In measure 55, it plays a half note G2 (first finger, natural) and a half note F2 (first finger, flat).
- Archi (Strings):**
 - Violins I & II:** Play a half note G4 (first finger, natural) in measure 54, followed by a half note F4 (first finger, flat) in measure 55. The instruction *poco espr.* is written above the staff.
 - Violas:** Play a half note G4 (first finger, natural) in measure 54, followed by a half note F4 (first finger, flat) in measure 55. The instruction *poco espr.* is written above the staff.
 - Celli & Double Basses:** Play a half note G2 (first finger, natural) in measure 54, followed by a half note F2 (first finger, flat) in measure 55. The instruction *poco espr.* is written above the staff.

The score is written for measures 54 and 55. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The dynamics are *p* (piano) and *pizz.* (pizzicato). The instruction *poco espr.* (poco espr.) is used for the strings.

Ob. *f*

Cor. *mf* IV *f* *mf dim.*

V-no solo *f* *dim.*

Archi *pizz.* *f* *pizz.* *f* *arco* *mf dim.* *arco* *mf dim.* *p*

56

Ob. *p*

Cor.

V-no solo *p*

Archi *pizz.* *p* *pizz.* *p*

Ob.

V-no solo

Archi

pp

arco

pp

arco

pp

arco

pp

pp

pp

pp

57

I

Fag.

pp

II

pp

V-no solo

Archi

I

Fag.

V-no solo

pp

08

rit. 58 a tempo

Fag.

Timp.

V-no solo

Timp.

V-no solo

V-no solo

V-no solo

V-no solo

Timp.

V-no solo

con sord.

con sord. pizz.

con sord.

con sord. pizz.

60

V-no solo

Archi

mf

f

61

V-no solo

Archi

dim.

p

dim.

mf

dim.

p arco

p

p arco

p

V-no solo

Archi

cresc.

V-no solo

62

f dim. *p* *P espr.*

Archi

P espr.

V-no solo

Archi

gliss. *p.*

V-no solo

63

sul G *gliss.* *p*

Archi

gliss. *gliss.*

I

Cl. *mf* *cresc.*

V-no solo *cresc.*

Archi *mf* *cresc.*

V-no solo *f* *dim.*

Archi *cresc.* *mf* *dim.*

[64]

Cor. *I solo* *ten.* *Pespr.*

V-no solo *p*

Archi *p*

Cor. I *ten.* 65

cresc. *f*

V-no solo

Archi

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

Cor. I *p* *morendo*

V-no solo

Archi

pp *morendo*

pp *morendo*

pp *morendo*

pp *morendo*

pp *morendo*

pp *morendo*

III

66 Adagio ♩ = 76

I sempre
 Corni
 Violino solo
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabassi

67

Cor. *con sord. a2*

V-no solo

Arch.

Allegro ♩ = 132

Cor. *a2*

V-no solo

dim.

Archi

[68]

V-no solo

p

senza sord.

Archi

p

senza sord.

p

senza sord.

p

Cl. a2 69

Fag. a2

C-fag.

V-no solo

Archi

Picc.

Fl.

Ob.

Cl. a2

Fag. a2

C-fag.

V-no solo

V-no solo

dim. *p* *f*

Archì

p

Cl. *a2*

Fag. *f a2*

C-fag. *f*

Cor. *senza sord.*

V-no solo

Cl. *a2*

Fag. *a2*

C-fag.

Cor.

V-no solo

71

Cl. *a2*

Fag. *a2*

C-fag

Cor. I.

Cor. III.

V-no solo

Cor. *a2*

V-no solo

72

Cor. *a2*

V-no solo

ff *f* *dim.* *p*

Arch. *p*

p

p

Cl.

Fag.

C-fag.

V-no solo

Archi

V-no

73

a2

f subito pizz. div.

senza sord. pizz. div.

pizz.

div. pizz.

pizz.

Ob. *a2*

Cl. *a2*

Fag. *a2*

C-fag

V-no solo *ff*

Archi

Ob. *a2*

Cl. *a2*

Fag. *a2*

C-fag

Cor.

V-no solo

Archi

arco

unis. *ff* arco

ff arco

ff

$\equiv$

V-no
solo

Archi

75 I

Cor.

V-no

Archi

arco *p*

Cor.

V-no

Archi

76

Cor.

V-no

Archi

77

Cor.

V-no solo

pizz.

arco

78

Cor.

V-no solo

Arch

p

p

p

C 896 K

79

Picc. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Fl. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Ob. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Cl. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Fag. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

C-fag. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Cor.

con sord.
a2

ff

con sord.
a2

ff

V-no solo

arco

p espr.

ff

79

Violins I

Violins II

Violas

Archi

Cellos

Double Basses

Contrabasses

V-no solo

dim. *p*

arco *p*

Archi

arco *p*

V-no solo

Archi

V-no solo

Archi

V-no solo

Archi

Cl.

Fag.

C-fag.

V-no solo

Archi

80

a2

ff

a2

ff

ff

Score for orchestral instruments, measures 3/4 to 2/4.

Picc. *ff*

Fl. *ff*

Ob. *ff* *a2*

Cl. *ff* *a2*

Fag. *a2*

C-fag.

Cor. *senza sord. a2 ff*

Timp. *ff*

V-no solo *ff*

Archi *pizz. ff*

81

Picc. Fl. Ob. Cl. Fag. C-fag.

a2
ff
a2
ff

Cor.

Timp.

V-no solo

81 arco
mp

arco
mp

arco
mp

arco
mp

Score for page 88, featuring woodwinds, brass, percussion, strings, and solo violin. The score is written in 3/4 time and includes dynamic markings such as *ff* and *a2*.

Woodwinds:

- Picc. (Piccolo): Treble clef, 3/4 time. Measures 1-2: Rest. Measure 3: *ff* (fortissimo), *a2* (second octave), *b* (flat), *~* (breath mark).
- Fl. (Flute): Treble clef, 3/4 time. Measures 1-2: Rest. Measure 3: *ff* (fortissimo), *a2* (second octave), *b* (flat), *~* (breath mark).
- Ob. (Oboe): Treble clef, 3/4 time. Measures 1-2: Rest. Measure 3: *ff* (fortissimo), *a2* (second octave), *b* (flat), *~* (breath mark).
- Cl. (Clarinet): Treble clef, 3/4 time. Measures 1-2: *a2* (second octave), *~* (breath mark). Measure 3: *ff* (fortissimo), *a2* (second octave), *b* (flat), *~* (breath mark).
- Fag. (Bassoon): Bass clef, 3/4 time. Measures 1-2: *a2* (second octave), *~* (breath mark). Measure 3: *ff* (fortissimo), *a2* (second octave), *b* (flat), *~* (breath mark).
- C-fag. (Contrabassoon): Bass clef, 3/4 time. Measures 1-2: *a2* (second octave), *~* (breath mark). Measure 3: *ff* (fortissimo), *a2* (second octave), *b* (flat), *~* (breath mark).

Brass:

- Cor. (Cornet): Treble clef, 3/4 time. Measures 1-2: Rest. Measure 3: Rest.
- Cor. (Horn): Treble clef, 3/4 time. Measures 1-2: Rest. Measure 3: Rest.

Percussion:

- Timp. (Timpani): Bass clef, 3/4 time. Measures 1-2: Rest. Measure 3: *ff* (fortissimo), *b* (flat), *~* (breath mark).

Strings:

- V-no solo (Violino solo): Treble clef, 3/4 time. Measures 1-2: *a2* (second octave), *~* (breath mark). Measure 3: *ff* (fortissimo), *a2* (second octave), *b* (flat), *~* (breath mark).
- Archi (Archi): Treble and Bass clefs, 3/4 time. Measures 1-2: Rest. Measure 3: Rest.

82

22

Cor.

mp

V-no solo

gliss.

Archi

pizz.

mp

pizz.

mp

pizz.

mp

Cor. *a2* *mp*

V-no solo *gliss.*

Arch1 *div.*

83

Ob.

V-no solo

pizz.

Arch.

84

Ob.

V-no solo

Arch.

unis. arco

mp

V-no solo

gliss.

arco

mp

Arch.

85

Ob.

Cl.

Fag.

C-fag

V-no solo

gliss. (h)

8

Archi

Ob.

Cl.

Fag.

C-fag

V-no solo

8

Archi

The musical score is divided into two systems. The first system (measures 85-87) features woodwinds (Ob., Cl., Fag., C-fag) and strings (Archi). The woodwinds play a melodic line with slurs and accents, while the strings provide a harmonic accompaniment. The second system (measures 88-90) features a woodwind solo (V-no solo) and strings (Archi). The soloist plays a melodic line with slurs and accents, while the strings provide a harmonic accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamics.

Ob.

Cl.

Fag.

C-fag.

V-no solo

f *a2* *mp*

Archi

mp *mp unis.* *mp* *mp* *mp*

Fag.

C-fag.

V-no solo

Archi

Score for measures 87-93, featuring various instruments and dynamics.

Measures 87-93:

- Fag. (Bassoon):** Rests in measures 87-92, then plays a2 (second octave) and ff (fortissimo) in measure 93.
- C-fag. (Contrabassoon):** Rests in measures 87-92, then plays ff in measure 93.
- V-no solo (Violoncello solo):** Plays a melodic line with a crescendo (cresc.) leading to ff in measure 93.
- Archi (Strings):** Multiple staves showing a crescendo (cresc.) leading to ff in measure 93.
- Picc. (Piccolo):** Plays ff in measure 87, then rests in measures 88-92, and plays in measure 93.
- Fl. (Flute):** Plays ff in measure 87, then rests in measures 88-92, and plays in measure 93.
- Ob. (Oboe):** Plays ff in measure 87, then rests in measures 88-92, and plays in measure 93.
- Cl. (Clarinet):** Plays ff in measure 87, then rests in measures 88-92, and plays in measure 93.
- Fag. (Bassoon):** Plays a2 and ff in measure 87, then rests in measures 88-92, and plays in measure 93.
- C-fag. (Contrabassoon):** Plays ff in measure 87, then rests in measures 88-92, and plays in measure 93.
- Cor. (Cor Anglais):** Plays a2 and ff in measure 87, then rests in measures 88-92, and plays in measure 93.
- Archi (Strings):** Multiple staves showing a rhythmic pattern with accents, leading to ff in measure 93.

Measure 87 is marked with a box containing the number 87.

Picc. Fl. Ob. Cl. Fag. C-fag. Cor. Timp. Tom-tom V-no solo Archi

This musical score page, numbered 94, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section consists of two Horns (Cor.). Percussion includes Timpani (Timp.) and Tom-tom. A Violoncello solo (V-no solo) is also indicated. The string section (Archi) is represented by five staves. The score is written in 4/4 time with a key signature of one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass and percussion provide harmonic support. The Piccolo and Flute parts have a melodic line with a trill in the first measure. The Oboe and Clarinet parts have a melodic line with a trill in the first measure. The Bassoon and Contrabassoon parts have a melodic line with a trill in the first measure. The Horns play a sustained note in the first measure. The Timpani and Tom-tom play a rhythmic pattern of eighth and sixteenth notes. The Violoncello solo part is a melodic line with a trill in the first measure. The string section plays a rhythmic pattern of eighth and sixteenth notes.

Picc.

Fl.

Ob. a2

Cl. a2

Fag. a2

C-fag.

Cor. a2

Timp.

Tom-tom

V-no solo

Archl

This musical score page, numbered 95, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor. (Coronet). The percussion section includes Timp. (Timpani) and Tom-tom. The string section includes V-no solo (Violino solo) and Archl (Archi). The score is written in 4/4 time. The woodwinds and brass play melodic lines with various accidentals (flats, sharps, naturals) and articulation marks (accents, slurs). The strings play a rhythmic accompaniment of eighth and sixteenth notes, with some slurs and accents. The Piccolo and Flute parts have a melodic line with a sharp key signature change in the fourth measure. The Oboe and Clarinet parts have a melodic line with a sharp key signature change in the fourth measure. The Bassoon and Contrabassoon parts have a melodic line with a sharp key signature change in the fourth measure. The Cor. part has a melodic line with a sharp key signature change in the fourth measure. The Timp. and Tom-tom parts are silent. The V-no solo part is silent. The Archl part has a rhythmic accompaniment of eighth and sixteenth notes, with some slurs and accents.

This musical score page, numbered 96, contains staves for the following instruments:

- Picc.** (Piccolo): Treble clef, playing a melodic line with slurs and accents.
- Fl.** (Flute): Treble clef, playing a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs and accents.
- Cl.** (Clarinet): Treble clef, playing a melodic line with slurs and accents.
- Fag.** (Bassoon): Bass clef, playing a melodic line with slurs and accents.
- C-fag.** (Contrabassoon): Bass clef, playing a melodic line with slurs and accents.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with slurs and accents.
- Timp.** (Timpani): Bass clef, playing a steady rhythmic pattern.
- Tom tom**: Bass clef, playing a steady rhythmic pattern.
- V-no solo** (Violoncello solo): Treble clef, playing a steady rhythmic pattern.
- Archi** (Arch): Treble and Bass clefs, playing a steady rhythmic pattern.

The score is written in 4/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings. The woodwinds and brass play melodic lines, while the percussion and strings provide a steady rhythmic foundation.

88

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Timp.
 Tom-tom
 V-no solo

88

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

Archi

89

Picc. *fff*

Fl. *fff*

Ob. *fff*

Cl. *fff* (h)

Fag.

C-fag.

Cor. *fff*

Timp. *ff*

Tom-tom *ff*

V-no solo

89

Arch. *ff*

Score for orchestra and solo violin, measures 1-4. The score is written for the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- C-fag. (Contrabassoon)
- Cor. (Cor Anglais)
- Timp. (Timpani)
- Tom-Tom
- V-no solo (Violin solo)
- Arch. (Archi - Violins and Cellos/Double Basses)

The score is in 4/4 time. The key signature has one flat (B-flat). The Piccolo, Flute, Oboe, and Clarinet parts play a melodic line in measures 1-3, with a final measure in measure 4. The Bassoon and Contrabassoon parts are silent. The Cor Anglais parts enter in measure 4. The Timpani and Tom-Tom parts play a rhythmic pattern. The Violin solo part is silent. The Archi parts play a melodic line in measures 1-3, with a final measure in measure 4.

Measure 1: Picc., Fl., Ob., Cl. play a melodic line. Fag., C-fag. are silent. Cor. are silent. Timp. and Tom-Tom play a rhythmic pattern. V-no solo is silent. Arch. play a melodic line.

Measure 2: Picc., Fl., Ob., Cl. play a melodic line. Fag., C-fag. are silent. Cor. are silent. Timp. and Tom-Tom play a rhythmic pattern. V-no solo is silent. Arch. play a melodic line.

Measure 3: Picc., Fl., Ob., Cl. play a melodic line. Fag., C-fag. are silent. Cor. are silent. Timp. and Tom-Tom play a rhythmic pattern. V-no solo is silent. Arch. play a melodic line.

Measure 4: Picc., Fl., Ob., Cl. play a melodic line. Fag., C-fag. are silent. Cor. enter with a melodic line. Timp. and Tom-Tom play a rhythmic pattern. V-no solo is silent. Arch. play a melodic line.

This musical score page, numbered 101, contains staves for the following instruments:

- Picc.** (Piccolo): Treble clef, playing a melodic line with accents and a flat.
- Fl.** (Flute): Treble clef, playing a melodic line with accents and a flat.
- Ob.** (Oboe): Treble clef, playing a melodic line with accents and a flat.
- Cl.** (Clarinet): Treble clef, playing a melodic line with accents and a flat.
- Fag.** (Bassoon): Bass clef, playing a rhythmic line with accents and a flat.
- C-fag.** (Contrabassoon): Bass clef, playing a rhythmic line with accents and a flat.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with accents and a flat.
- Timp.** (Timpani): Bass clef, playing a rhythmic line.
- Tom-tom**: Bass clef, playing a rhythmic line.
- V-no solo** (Violino solo): Treble clef, playing a melodic line with a flat and a forte dynamic.
- Archi** (Arch): Treble and Bass clefs, playing a rhythmic line with accents and a forte dynamic.

The score is written in 2/4 time. The woodwinds and strings play a melodic line with accents and a flat. The percussion instruments play a rhythmic line. The dynamics include *fff* (fortissimo) and *ff* (fortissimo).

V-no
solo

musical score for Violoncello solo, page 102. The score consists of 14 staves of music in various time signatures (2/4, 3/4, 4/4, 8/8). The music features a variety of notes, rests, and dynamic markings. Key markings include 'V' (vibrato), 'b' (basso), 'h' (harmonics), 'p' (piano), 'f' (forte), 'ten.' (tension), 'fesp.' (fespato), 'p sub.' (piano sub.), 'cresc.' (crescendo), and 'ff' (fortissimo). The score is written in a single system with multiple staves.

V-no
solo

p
cresc.
mf
cresc.
f
cresc.
ff
dim.

Ob.

Cl.

V-no
solo

90 a2

ff espr.

a2

ff espr.*ff* espr. ten.

Ob. a2

Cl. a2

V-no solo

Ob.

Cl.

V-no solo

Ob.

Cl.

V-no solo

Ob.

Cl.

V-no solo

Ob.

Cl.

V-no solo

Archi

pizz.

f pizz.

f pizz.

f pizz.

f pizz.

f pizz.

f

Picc. *ff*
 Fl. *ff*
 Ob. *a2 ff*
 Cl. *a2 ff*
 Fag. *a2 mp*
 C-fag. *a2 mp*
 Cor. *ff a2*
 Timp. *ff secco*
 Tom-tom *ff*
 V-no solo *ff f*
 Archi *div. arco ff*
 Archi *div. arco ff*
 Archi *arco ff*
 Archi *div. arco ff*
 Archi *arco ff*

un. p
un. p

C 896 K

Picc. Fl. Ob. Cl. Fag. C-fag. Cor. Timp. Tom-tom V-no solo Archi

a2

cresc.

div. pizz.

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and brass section (Horn) are mostly silent in this passage. The strings (Archi) play a rhythmic accompaniment of eighth notes. The Violino solo part features a melodic line with a crescendo and a final flourish marked 'div. pizz.'. The percussion (Timp. and Tom-tom) provides a steady pulse. The score is divided into measures by vertical bar lines, with measure numbers 1 through 4 indicated at the end of each line.

93

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

93

div. pizz.

unis. arco

Archi

The image shows a page of a musical score for a symphony orchestra. The staves are arranged vertically, with the following instruments listed on the left:

- Picc.
- Fl.
- Ob.
- Cl.
- Fag.
- C-fag.
- Cor.
- Timp.
- Tom-tom
- V-no solo
- Archi

The score is written in 2/4 time. The key signature has one flat (B-flat). The music includes various dynamics such as *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). There are also performance instructions like *div. pizz.* (divisi pizzicato) and *a2* (second octave). The notation includes notes, rests, and articulation marks like accents and slurs.

94

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

94

non div.

unis.

pizz.

Archi

pizz.

pizz.

pizz.

div. arco

div. arco

arco

div. arco

arco

Picc. *ff*

Fl. *ff*

Ob. *ff* *a2*

Cl. *ff* *a2*

Fag. *ff*

C-fag.

Cor. *a2*

Timp.

Tom-tom $\frac{2}{4}$

V-no solo *ff* 8

Archi *ff* *unis.*

95

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

8

95

Archi

Picc. *f*

Fl.

Ob.

Cl.

Fag. *ff*

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

8

Archi

The musical score is arranged in a system of staves. The Piccolo (Picc.) and Flute (Fl.) parts are in the upper left, with the Piccolo starting on a high note marked *f*. The Oboe (Ob.) and Clarinet (Cl.) parts follow, playing a melodic line. The Bassoon (Fag.) and Contrabassoon (C-fag.) parts are in the middle left, with the Contrabassoon starting on a low note marked *ff*. The Cor Anglais (Cor.) part is in the middle right, playing a melodic line. The Timpani (Timp.) and Tom-tom parts are in the lower left, with the Tom-tom part starting on a low note. The Violino solo (V-no solo) part is in the lower right, playing a melodic line. The Archi (Archi) part is in the bottom right, playing a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings.

96

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

8

ff

96

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

Archi

C 896 K

97

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

97 unis. pizz.

Archl

unis. pizz.

pizz.

unis. pizz.

pizz.

Detailed description of the musical score: The score is for a full orchestra. Measures 97-101 are shown. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais) play a melodic line with various accidentals (flats, naturals, sharps) and dynamic markings. The strings (Violoncello solo and Archl) play a pizzicato accompaniment. The percussion (Timpani, Tom-tom) has specific rhythmic patterns. The string section is divided into Violoncello solo and Archl (Violins and Violas).

98

V-no solo

gliss.

sul G al $\oplus$

ff

pizz.

mf pizz.

mf pizz.

mf pizz.

mf pizz.

mf pizz.

mf

Archi

Picc.

Fl.

Ob.

Cl.

Cor.

Timp.

Tom-tom

ff

ff a_2

ff a_2

ff a_2

ff a_2

ff a_2

f

ff secco

V-no solo

arco

ff arco

ff arco

unis. arco

ff arco

ff arco

ff

Archi

C 896 K

Picc. Fl. Ob. Cl. Fag. C-fag. Cor. Timp. Tom-tom V-no solo Archi

The musical score is arranged in a standard orchestral format. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and strings (Horns, Timpani, Tom-tom, Violino solo, and a four-part String section) are shown. The woodwinds and strings are mostly in rests, while the Bassoon and Contrabassoon play a rhythmic pattern of eighth notes. The Violino solo part features a melodic line with glissando markings and a circled plus sign. The String section provides harmonic support with various rhythmic patterns.

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

Archi

Measures 1-4 of the musical score. The woodwinds (Ob., Cl., Fag.) enter in measure 3 with a forte (*ff*) dynamic and a second octave (*a2*) marking. The Violino solo part features a complex melodic line with numerous sharps and naturals. The Archi part provides a simple harmonic accompaniment in the first two measures.

Picc. Fl. Ob. Cl. Fag. C-fag. Cor. Timp. Tom-tom V-no solo Archi

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon) and the string section (Violins I, Violins II, Violas, Cellos, and Double Basses) are grouped together. The brass section (Cori) and percussion (Timpans and Tom-tom) are also present. The Violoncello solo part is written on a single staff. The score is in 3/4 time. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The string section is marked 'arco' (arco) and 'f' (forte). The woodwinds are marked 'a2' (second octave) and 'f' (forte). The percussion is marked 'f' (forte). The score is divided into measures by vertical bar lines. The time signature is 3/4. The key signature is one flat (B-flat). The score is for a full orchestra with a solo Violoncello.

8-----o.v.

arco

arco

arco

arco

arco

arco

100

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Timp.

Tom-tom

V-no solo

8

gliss.

o.v.

100

Archi

C 896 K

[illegible]

Picc. *ff*
 Fl. *ff*
 Ob. *a2*
 Cl. *ff*
 Fag.
 C-fag.
 Cor. *a2*
 Timp.
 Tom-tom
 V-no solo
 Archi

non div. pizz.
unis. pizz.
pizz.
unis. pizz.
pizz.

102

Picc. *ff.*

Fl. *ff.*

Ob. *ff.*

Cl. *ff.*

Fag. *ff.*

C-fag. *ff.*

Cor. *ff.* *12*

Timp. *ff.*

Tom-tom *ff.*

V-no solo *ff.*

102

div. arco

ff. div. arco

ff. div. arco

Archi *ff.* div. arco

ff. arco

ff.

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag

Cor.

Timp.

Tom-tom

V-no solo

Archi

This musical score page, numbered 127, is written for a 3/4 time signature. It includes parts for the following instruments:

- Picc.** (Piccolo): Treble clef, 3/4 time. Enters in the second measure with a *ff* dynamic.
- Fl.** (Flute): Treble clef, 3/4 time. Enters in the second measure with a *ff* dynamic.
- Ob.** (Oboe): Treble clef, 3/4 time. Enters in the second measure with a *ff* dynamic and a *a2* (second octave) marking.
- Cl.** (Clarinet): Treble clef, 3/4 time. Enters in the second measure with a *ff* dynamic and a *a2* marking.
- Fag.** (Bassoon): Bass clef, 3/4 time. Enters in the second measure with a *ff* dynamic and a *a2* marking.
- C-fag.** (Contrabassoon): Bass clef, 3/4 time. Enters in the second measure with a *ff* dynamic.
- Cor.** (Cor Anglais): Treble clef, 3/4 time. Enters in the second measure with a *ff* dynamic and a *a2* marking.
- Tom-tom**: Treble clef, 3/4 time. Enters in the second measure with a *ff* dynamic.
- V-no solo** (Violino solo): Treble clef, 3/4 time. Plays a melodic line throughout the page.
- Archi** (Strings): Four staves (Violins I, Violins II, Violas, Cellos/Double Basses). The first two measures are marked *ff* and *unis.* (unison). In the third measure, the Violins I and II parts are marked *div.* (divisi) and play a chord, while the other parts remain *unis.*

The score is written in 3/4 time and features a variety of dynamics, including *ff* (fortissimo) and *unis.* (unison). The woodwind and brass sections enter in the second measure with a *ff* dynamic, while the strings enter in the first measure with a *ff* dynamic and *unis.* marking. The Violins I and II parts are marked *div.* (divisi) in the third measure, while the other parts remain *unis.*

Индекс 9—5—1

ДМИТРИЙ ДМИТРИЕВИЧ ШОСТАКОВИЧ
ВТОРОЙ КОНЦЕРТ ДЛЯ СКРИПКИ С ОРКЕСТРОМ
Партитура

Редактор К. Волков

Худож. редактор Г. Христиани

Корректор Н. Маковская

Художник Л. Ларский

Техн. редактор А. Мамонтова

Подписано к печати 8/VI-1970 г. Формат бумаги 60×90¹/₈. Печ. л. 16. Уч.-изд. л. 16. Тир. 1000 экз.
Изд. № 896. Т. п. 1970 № 53. Зак. 3317. Цена 2 р. 40 к. Бумага № 1

Всесоюзное издательство «Советский композитор», Москва, набережная Мориса Тореза, 30

Московская типография № 17 Главполиграфпрома Комитета по печати при Совете
Министров СССР, ул. Щипок, 18

2 р. 40 к.

2
2657/371



1-10-73

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M	Shostakovich, Dmitrii Dmitrie-
1012	vich
S5	[Concerto, violin, op.129]
op.129	
S6	

Music

